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ABSTRACT

This overview of the development of media education in Japan begins with a discussion of the motion picture as entertainment and the public attitude toward film in Japan during the early years of the century. The introduction of film education into the schools in the 1920s--both teaching by film and teaching about film--is then described together with the introduction of radio education in 1935. Post World War II developments in media education are discussed in more detail, including: (1) the use of film as a teaching tool rather than a subject of study during the 1950s and 1960s; (2) emphasis on press education in order to understand and utilize newspapers during the 1950s; (3) an exceptional program in film appreciation and techniques at Seijo Elementary School in Tokyo, which began to use films regularly in classroom teaching in 1921; (4) impact of television on school curricula; and (5) the importance of computer literacy. As an illustration of the importance of media education in the Japanese academic world, recent symposia in Japan that have featured relevant discussions are listed, and current Japanese research in the field is summarized. (MES)

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MEDIA EDUCATION IN JAPAN

(Retrospect and Present Trends)

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1. Motion Picture As Entertainment and Public Attitude Towards It

Japan began to reorganize social system as a modern country in 1868 when a revolutional social change called Meiji Restoration occured. Social institutions and western goods were imported and/or introduced very quickly. Among those, newspaper as a medium of public communication became activated in the 1870's, which seemed, however, not to be popular. Lantern slide was also introducecd as an instructive medium in 1874 without extended utilization afterwards.

Motion picture became very popular, on the other side, since its import into Japan in 1897--Kinetoscope in 1896, cinématographe and Vitascope respectively in 1897. In 1899 the first Japanese film appeared. At that time, other than imported films, Kabuki-dramas, Sumo-wrestling matches, scenories in Japanese big cities and battle news were filmed, and then some original feature drama films were also produced. With those variety of film production, motion picture grew as popular culture in a short period.

As Zigomar, a french film and opened to the public in Japan in 1911, and many Japanese imitation were thought responsible to then successively happened juvenile delinquency, any film of this type was strictly prohibited to be shown. Besides, a series of Japanese films featuring love affairs were denounced to agitate immorality among girls.

All these arguements lead the educators' organization (Teikoku-Kyoiku-kai) to make a proposal to the Monbusho (Ministry of Education) in 1917 that they should establish some regulative decision against these dangerous effects of motion pictures upon youth. Tokyo Metropolitan Police Headquarter put a regulation for youngsters below fifteen to be off from film theatres in the same yeac.

These negative attitudes of authorities towards motion pictures spread nationwide easily, prohibition for youth to view films in the purpose of securing them from the influences of films established a standard attitude in educational world in Japan which still remains widely.

Motion picture was recognized by people, on the other side, as having a power in education and propaganda. This idea came to push the film education movement forward through showing in school auditorium in order to keep pupils off movie theatres. In December 1920, a policy to recommend films good for entertainment, education and artistic appreciation for youngsters was inaugurated for the purpose of provision of "better" theatre films to them.

A report of Teikoku-Kyoiku-kai to Monbusho in 1927 pointed out the following:

(1) Not to allow youngsters enjoying theatre films except they would be recognized as educationally valuable.

(2) To develop educational facilities and chances for youngsters' film viewing.

1) film-showing by schools and/or local authorities regularly

2) regular service of good films by movie-theatre

3) establishment of children's movie-theatres

4) enrichment of dissemination of educative films by quantity and quality

It is noticed that this new recommendation showed a great difference from the formerone made in 1917 which kept only prohibition and regulation in mind. Thus, film education movement began to grow all over Japan, which had two channels of showing films to youngsters--"Travelling Film Theatre to Schools" Activity (showing in school auditorium) and "Children's Film Day" Activity (showing in movie theatre regularly).

2. Film Education

The basic idea of "Children's Film Day" by the Department Chief of Social Education, Tokyo Metropolitan Government, who was in charge of the project was said as follows.

"It is avoidable for us to keep our youngsters away from the film viewing though it is important to act towards this situation. Providing children's movie theatres all over the country must be the best solution to the problem. A tentative action for desirable handling of this problem can be found in letting them appreciate good films at movie theatres under the guidance of teachers. By doing this most children would be able to get rid of bad films and movie business by themselves as valuable films are shown in a proper way at a familiar place to children."

"Travelling Film Theatre to Schools" Activities was originated in Osaka by Tatsuo Inada and others. A programme was consisted of a feature film lasting about fifty minutes and several reels of cultural and/or instructional films. A film showing was held at any school once a month as an extra-curricular event.

Utilization of films as an instructional medium in teaching process began to be seen in 1920's, too. As the first national conference of film education was held in Tokyo in 1932, film viewing at school auditorium and instruction using film are discussed. Here the former was difined as "training children to develop their attitude towards and appreciation of motion pictures."

Film education in Japan had, same to that in most western countries, two standpoints--"teaching by films" and "teaching about films", and the former was dominant in practical situation. In spite of this trends, Yoshio Sekino kept appealing that appreciation of films must be the essential target of film education.

Sekino, who majored aesthetics at the University of Tokyo, was very much interested in film art and participated in "Children's Film Day" Activity of Tokyo Metropolitan Government. He introduced the theory of Belá Bálazs and said that language which long dominated the human culture since the invention of printing had been replaced gradually with pictorial symbols, and that we had to try to make use of films not only within the framework of traditional educational systems and methods but also as an impetus to innovate education. The meaning of film education is, therfore, not limited to show films in instructional process of certain subject matter. True film education must be a teaching "for motion pictures, by motion pictures". Using films in certain subject field can be considered only a subordinate case of film education.
His energy was, from this standpoint, devoted to develop film education by taking an active role in "Children's Film Day" Activity and Travelling Film Theatre to Schools" Activity. In spite of his energetic participation in these activities, he did not explain on the contents and methods in detail of helping youngsters grow the appreciation and discrimination ability to film art in general. Still, Sekino kept his position as the most important leader in film education and repeated his opinion. Film studies as an independent subject area was his wish, though his idea could not get fruit under the highly centralized administrative system in education at that time.

There were some scholars in educational science and psychology who had big concern to film education. Shuhei Ishiyama, Mantaro Kido and Kanji Hatano are the names of these people. Ishiyama says that film education, a facet of goal or content of education and film education, a new method of education are the two faces of film education, and developing a sound appreciation ability for motion pictures as a part

of modern culture is a must for present education. For this purpose, training of comprehension and appreciation ability by enjoying well-done films both in story and in technique at school auditorium is the basic procedure and it should be better supplemented by exposing youngsters to theatre films on the market.

Kido's opinion is similar to Ishiyama's. He explains that film is an educative objective or content which should be studies as well as it is a instructional tool. Motion picture can, according to Kido, be understood as a new way of expression, and it is necessary for children to get the ability to comprehend the concept expressed in films as well as the skill to express their own ideas by motion pictures.

Hatano discussed the nature of film art based upon Rudolf Arnheim's theory, that realistic representation is not contradictory with the aesthetic beauty, and it seems to be the virtue of motion picture to reconstruct a kind of new reality with film as the material. How to develop an ability of appreciation in children must be a task of education, Hatano thinks.

On the contrary to flourish of theoretical development on film education, very scarce practices could be seen in Japan before the World War II. Most important example among quite a few practices on film education was found at Seijo Elementary School in Tokyo. Seijo School, a independent school, founded in 1917 began to use films regularly in classroom teaching in 1921, and film-showing assembly was held twice a month regularly beginning in 1925.

Film education in Seijo aimed at giving the pupils the ability of scientific observation through instructional films and at growing appreciation ability of feature films through film viewing at the assembly. The school provided films of total length some three thousand feet for

grades 1-4 (6-10 years old), and about four thousand feet for grades 5 and 6 (11, 12 years old). Comments on films were administered by department heads in cases of instructional film and by extra curricular activities guidance team in cases of feature film.

Another memorable character of Seijo School's practice was that they asked children to produce films by using movie cameras. The meaning of this training was mentioned as follows:

(1) Visual observation and documentation in geography, history, natural sciences and other areas must be scientifically based upon utilization of camera.

(2) In visual instruction, still pictures, slides and motion pictures are required to be used. Making use of cameras must offer a chance for basic study of these pictorial products.

(3) Studying light and shade can surely be extended not only the children's skill in connection with natural science, but with such subject of art areas as painting and drawing, sculpture, drama and architecture.

3. Radio Education

Broadcasting in Japan was begun in 1925 serving only Tokyo, Osaka and Nagoya areas. Since then broadcasting has been operated as a non-profit service and the program was consisted of news, entertainment and education. Because of the strong inclination of Japan to be a big militaristic country at that period just before the WWII, broadcasting was also forced to serve to be a media of propaganda of the super-nationalism. Meanwhile, the school broadcast began to work in 1935.

Mitoji Nishimoto, a founder and promotor of school broadcasting, insists that radio is characterized as a popular medium and has a great importance for future society, and that children must be required to learn the specific social function of radio and to be accustomed to adopt it into their everyday life. His intention, however, seems to have stress upon using school broadcast programs in teaching a certain subject matter.

4. Screen education after the World War II

Japanese education lost both the material basis of and volition towards audiovisual education by the war. But soon after the war, theories of such as Charles F. Hoban, Edger Dale and others, as well as audio-visual materials like projectors, raw film and educational films were introduced from the U.S.A., in the second half of 1940's and early 1950's. These stimulated the revival of film education in the sense of using films in teaching certain subject matter, i.e. film education as a tool. The term "film education" was gradually replaced with "visual education" or "audiovisual instruction". transition of the term in connection with the educational practice using such media can be understood as the change of concern among educators from film as a medium to educational function and instructional advantages of film utilization. From this point of view, they thought that film viewing in classrooms is the best and that in auditorium is only temporary as a way of using films in schools. On the contrary, "film study" aspect of film education which had been at least theoretically considered important before the war became to get less and less attention. Film study at theatres lost its fame by motion picture enterprise being inactive after the development of television.

In "Broadcast education" and "Press education" some kept the pace towards "Media studies" even though the inclination of "Film education" into "Audiovisual method of teaching". Nishimoto advocated that education for radio must be an important area of broadcast education and listening attitude, selection of programs and understanding of what a program meant must be trained. Seiichi Miyahara said after Kido's consideration that radio should be considered both as instructional tool and as instructional objective. He proposed that studying radio as a machine and as a medium of communication were both necessary to children, by means of broadcasting, i.e. a study of radio by radio.

Kanji Hatano has been another advocate of media education. He also looked audiovisual education in the sense of instructional method as well as of curriculum content. In the latter sense, audiovisual education can be seen as an education for an insight into and knowledge on the "epistemological meaning" of audiovisual media of communication. In other words, through audiovisual education, we have to train a skill to pick up the truth in audiovisual media, by teaching how non-truths gets into mass media and how one can point them out and bring their nature to the light.

All these theoretical considerations see the existence of and close relationship between "tool" side and "content" side of audiovisual education.

Press education in 1950's had its highlights as a channel of education for democracy after the war. A guidebook on press education was published in 1950 and some experimental schools were announced. Shiro Baba, a leader of press education, explained the objectives of press education as follows:

(1) access to and understanding of newspaper, (2) comprehension of the contents of articles, (3) training of critical attitude towards and analytical thinking of mass media, and (4) extention of chances of leaning current affairs and understanding these. Areas of press education were identified as (a) "everyday life activities"--getting familiar with and understanding of newspaper in everyday life, (b) "newspaper study"--studying newspapers in specialized period within school curricular program, (c) "supplement to instructional materials in subject areas"--making use of newspaper in specific subject matter, and it must be added that school press were very popular at that time.

During these days when education on pictorial media was generally inactive, we find an exceptional example of active practice at Seijo Elementary School again. Their tradition of education on media since 1920's has a short interruption during WWII because of the destruction of whole school buildings by airraid. They kept, however, research and development of curriculum even during this hard years. In 1947, Seijo originated a period of "film study" from grade 1 to 6 one school hour per week respectively. Haruo Kawakami, teacher at Seijo and the leader of the project, said that their intention was firstly to teach how to appreciate film and secondly to grow children's creativity through producing motion pictures, still pictures and slide stories. In other words, "correct understanding of, thoughtful analysing of, and creative expressing by images" must be the objective, he thinks.

"Film study" at Seijo is consisted of guiding (1) expression, (2) appreciation and (3) techniques. The initial emphasis upon appreciation was shifted to expression. Later, they changed the curriculum into beginning teaching on pictorial media with Grade 4 instead of Grade 1, and "film study" was changed into "pictorial study" which weighed more

upon visual literacy program and using video tape recorders actively, as well as more closely relating to education on mass communication.

"Eizo-kyoiku-ron" (A Study of Education on Pictorial Images) is a well-organized book on theory and practice at Seijo School by Kawakami. He re-explained the aims of "pictorial study" as (1) personality development through appreciation of pictorial materials, (2) nurturing creativity through pictorial expression and (3) formation of sound conceptions by making use of pictorial materials. He thinks that this kind of education must last life-long and shows the ways of practicing it from at kindergarten to college level as well as in all the out-of-school activities.

While the philosophy of screen education was introduced into Japan in 1960's by Shigeo Ohuchi, rapid expansion of television caused many problems in Japanese society besides it made a big change in the world of communication media. Tokuo Kataoka's proposal on establishing "Study of mass communication" within school curriculum came out of such a changing situation. He stressed that the aim of this new subject area is to understand the nature and reality of mass communication and to develop a sound attitude towards it. Contents of "Study of mass communication" according to Kataoka are (a) social nature of mass communication--its function and institutions, (b) ways of presentation--media of communication and (c) popular culture.

General trend in connection with educational media in 1960's, however, deeply inclined to formulate educative process rigidly or algorismically affected by the development of educational technology. Thus media were seen within the framework of prescribed educative process again as "tools" of presentation, and few people see media as an "objective" of education.

As 1970's began, "Information society" became a very influencial concept even in education world, where development of skill how to administer the information was considered to be one of the biggest problems to face. Actually, among "broadcast education" leaders it was thought important to train ability to analytically receive broadcast programs. To administer information was considered at first only to use computer effectively, but gradually changed into more general meaning of administrating information conveyed by any form of media.

School TV began in 1953 in Japan, which went up to the top of audiovisual media in 1960's upon the basis of amazingly rapid expansion of TV receivers and bettering of programs both quantitatively and qualitatively. Along with this development, people came to understand that effective use of school broadcast needed ability on the viewer's side of correct receiving and understanding of what was shown in the program. The purpose of continued viewing should be children's acquisition of ability to select, understand and administer pictorial information. "Study of broadcasting" can be understood to have some reference with screen education as it finds importance of ability to analytically view broadcast message, or ability to disencode pictorial message/to be trained.

We can easily find some intention of screen education in audiovisual education movement, too. As mentioned before, Shigeo Ohuchi introduced the big wave to screen education in western countries to audiovisual education leaders. Katsumi Ukawa and Yoshihisa Ogura were the other scholars who pointed out the necessity of screen education in close connection with audiovisual method of instruction. Ogura stressed that, by a boom of educational technology, "hastily look only for importance of algoriemic learning processes without care for emotional effects in those approaches, that is, neglect the artistic value of pictorial

performance such as films and TV programs and the affective recognition on the learners' side. "Back to the original point of 'audiovisual education'!" is Ogura's slogan. Ukawa urged that Japan could be a highly developed country in conjunction with mass communication and Japanese must be said a nation crazy for TV, and, therefore, it is an urgent problem to let people learn about media including TV and other mass media.

5. Media Education and Computer Literacy

Education on pictorial media has been becoming a popular topic among educationists since a couple years ago. In accordance with the fore-runners' advocacies, some other scholars became aware of its importance. We are able to point out some new trends in academic and practitioners' activities.

Within the academic world, discussions were held quite often at some occassions of academic meeting.

(A) Joint Annual Meeting of Japan Society for the Study of Audiovisual Education and Japan Society for the Study of Radio-TV Education

(1) at Matsue, Shimane, October 1981

Symposium "present situation of research on visual literacy among children." (chaired by Toshibumi Tada)

(2) at Suita, Osaka, November, 1983

Symposium "Audiovisual culture and media education"

(chaired by Yasuo Takakuwa)

(3) at Koganei, Tokyo, September, 1984

Symposium "Pictorial and computer literacy and children's way of thinking" (Chaired by Toshibumi Tada)

(B) Japanese Association of Educational Psychology

(1) at Kumamoto, Kumamoto, September, 1983

Symposium "Present trends in media education"

(Chaired by Shigeo Ohuchi)

It is realized that the presentaters at these discussions were still quite limited in number, but that media education has been becoming one of the most important topics in the academic world in Japan.

Secondly, it must be noticed that some researches have been done by groups, in some cases under the auspices of several organizations. A group headed by Sadasuke Yoshida is one of the most active research group in media education from the standpoint of ability of viewing pictorial message. Their research analyzed the ability into three divisions: (a) understanding, (b) appreciation and (c) expression, and, according to these three, they clarified points of training and sequential process of training from Grade 1 to 6. The exact ways of training were compiled in a series of teachers' guidebook, which is consisted of six volumes corresponding to each grade.

Another group, managed by Takashi Sakamoto, received a research grant from The Hoso-Bunka-Kikin for 1983-1984 under the title of "Curriculum Development in Media Studies". They categorize the aim of media studies as follows:

(1) Media studies to train a good receiver

- ability to specific nature and function of each medium
- ability to receive media critically

(2) Media studies to train a good user

- ability to make use of media effectively
- ability to select proper medium
- ability to use media connectedly

(3) Media studies to train a good producer

- ability to construct media

- ability to produce media

At the second stage of research, they composed lesson plans in relation to some subject areas as well as in a special course for media studies. They analyzed text-books of Japanese, social studies, mathematics and natural sciences, following by designing lesson plans.
In "media studies" course, they planned a tentative ten-hours curriculum for Grade 1-2, 3-4 and 5-6 respectively. They also proposed a tentative TV program script, as they think of their plan to be accompanied by television.

FCT (Forum for Children's Television, a citizens' group) has been interested in the project "Television Awareness Training" in the U.S.A. and is organizing training courses since 1984 and is producing a Japanese version of TAT texts.

In February, 1986, a council on guidance of mental health of youth, Tokyo Metropolitan Government offered a report to the Government, which proposed the necessity of establishment of new relationship between youngsters and TV. The report said that media education must be a future task for parents and teachers, and ask schools to introduce media education into their curricula.

Media education today is required to think of computer literacy. We observe a surprisingly rapid development and expansion of micro-computers in last few years. The relations of micro-computers with educational practices have become an urgent problem in education. Advisory committee on Educational Media to the Monbusho (the Ministry of Education, Science and Culture) began to handle micro-computer topic first of the discussion on "new media and education" in 1983 and released the final report in March, 1985. Here again the importance of education on computers as general education was pointed out.

In Japan, children are enjoying to have close contact with micro-computers including so-called "family computer"s in everyday life. The quantity of machines is guessed about several million. It may be said that most popular toy with which Japanese children play may be micro-computer. Computer literacy is, therefore, very important educational affair.